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AUTHOR Nemethy, Judith
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ABSTRACT

A study was conducted to develop a retrieval system for slides in the History of Art Collection at Cornell University to make it more consistent and easier for patrons from other academic disciplines to use than the system currently in use. To determine whether slide library systems at other institutions could be adapted to the History of Art Department's needs, five systems were examined: (1) the International Museum of Photography at the George Eastman House; (2) the Smithsonian Institution's National Collection of Fine Arts (NCFA) Slide and Photographic Archives; (3) the Santa Cruz Classification System; (4) the slide library of Cornell University's College of Architecture, Art, and Planning; and (5) the slide classification scheme of Stanford University's Art Department. Based on such criteria as adaptability to machine-readable classification and the subject terminology used, the NCFA system was selected to test a sample of approximately 250 slides by assigning them to subject categories. It was found that NCFA is applicable, with some modifications, to the History of Art Department's slides of paintings, graphic arts, and sculpture. Recommendations for reorganizing the slide library include adapting general filing procedures and indexing the slides by subject. A 22-item bibliography and three appendices, one a prototypical thesaurus, are provided. (RBF)

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Slide Library of the History of Art Department

Cornell University

Classification and Retrieval System

Judith Némethy

Syracuse University
School of Information Studies
IST 996 - Reading and Research

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The aim of my reading and research, as stated in my proposal, is to help devise a new system of slide classification and retrieval in the Slide Library of the History of Art Department of Cornell University.

I. Organization of the History of Art Slide Library.

The present organization of the slide library, which houses about 175,000 slides, is eclectic and clearly reflects the merging of several slide collections on various areas, organized according to different criteria.

The History of Art library at Cornell has no uniform policy for the filing of slides. Slides are divided according to the following categories:

European paintings
European graphics
Photography
European sculpture
Architecture - maps - Waage classif.* - Art theory
Medieval
China
Japan
Korea
India
Southeast Asia
Central Asia - Kasmir - Nepal - Tibet - Ceylon
Pacific Islands: Melanesia, Micronesia, Polynesia
North American Indian
Pre-Columbian Central and South America
Latin America
3-D Typology
2-D Typology
Minor Arts
Theatre Arts
Dance

The divisions are not uniform. They are partly geographic, partly by media. Even the geographic ones are unclear. Where do we find, for example, modern American painters: under "European painting" or under "North American Indian"?

* A classification compiled in 1962 by F. O. Waage, a professor at Cornell.

Within this listing, four broad divisions can be detected, -- though they are not mentioned:

Western art
Eastern art
American art
Other (this being a miscellaneous division, not a geographic one)

It seems, then, that after broad geographic divisions, the medium determines the subdivision for Western art slides, and the country for Eastern and American art slides. There are exceptions, however. "Medieval art," which belongs to "Western art," is kept together, and not parcelled up according to medium. While "European painting" (i.e., from Renaissance on) is divided according to period (Renaissance, Baroque, Modern), sculpture and architecture is not. Instead, a straight alphabetical division by artist determines the location of the slides on sculpture, while in architecture the division is by countries. Thus, for example, the faculty member putting together the slides for a survey course in Renaissance art, will find all Renaissance paintings in one location, but will have to look through all slides on architecture of various countries in order to find the Renaissance buildings, and will have to locate Renaissance sculptors in a long list of sculptors.

European paintings are divided, as mentioned above, according to broad art historical periods. Within these, the division is alphabetical by artist and, within each artist, by subject. A quick browsing among Baroque painters showed the following filing order of slides:

<u>Boucher</u>

Miscellaneous:
La petite jardinière
Apollo revealing his divinity
Boucher Room

Boucher cont'd.

Miscellaneous:	Le Déjeuner
	Rest on Flight to Egypt
	L'aller au marché
	Allegory of Painting
	Modiste
	La petite jardinière
	Three Graces
	The Ribbon Seller
	Forge of Vulcan
	The Nativity
	The tiger hunt
	The tiger hunt (detail)
	L'enlèvement d'Europe
	Pastorale: Peasant Fishing
	Leda and Swan (detail)
	Allegory of Music
	Annette and Lubin
	Allegory of Music
	Spring (detail)
	The Ribbon Seller
	Reclining nude
	A rustic scene (detail)
	Pan and Syrinx
	Leda and Swan
	Allegory of Painting
	Le Nid
Chinese Scenes:	Chinese Dance
	Banquet of the Emperor
	Chinese Fishing Scene
	Chinese Wedding
	Emperor of China
Dianna, Venus, Nudes:	Dianna
	Venus, Mercury and Amor
	Birth of Venus
	Diana and Callisto
	Venus chez Vulcan
	The Toilet of Venus
	Danae and the Rain of Gold
	Toilet of Venus
	Triumph of Venus
	Diana
	Birth and Triumph of Venus
	Venus, Mercury and Amor
	Triumph of Venus (detail)
	Triumph of Venus (detail)
	Triumph of Venus

Boucher cont'd.

Dianna, Venus, Nudes:	Triumph of Venus
	Diana Leaving her Bath
	Venus consoling love
	Diana returned from the Hunt
	Bath of Diana
Landscapes:	Pense-t-il aux raisins?
	Pense-t-il aux raisins?
	Autumn
	Landscape with Mill and Ruins
	Winter
	Le Hameau d'Isse
	Landscape with a watermill
	Pastoral scene
	Landscape with a watermill
	Dovecot or Landscape with a mill
	Landscape near Beauvais
	Landscape around Beauvais
	Spring
	Winter
Portraits:	Portrait of Philippe d'Orléans
	L'Odalisque
	Nude (Louise O'Murphy)
	Mme de Pompadour
	Odalisque
	Mme Boucher
	Portrait of a lady
	Mme Boucher (detail)
Drawings:	Four heads of cherubim
	Venus
	Study for fig. of Eraste
	Drawing
	Costume design
	Lady with umbrella showing influence of chinoiserie
	Young woman with wedding ring
	Reclining Female Nude from the back
	Three Graces

The subject division of the slides on Boucher does not seem to follow a logical pattern. For example, many allegorical paintings are placed under "Miscellaneous" (Allegory of Painting, Forge of Vulcan, L'enlèvement d'Europe, Allegory of Music), while others are under "Landscape" (Autumn, Spring, Winter).

Some mythological figures are under "Miscellaneous" (Leda and Swan, Pan and Syrinx, Apollo revealing his divinity, Three graces), while there is a separate division for "Dianna, Venus, Nudes." However, we find L'Odalisque and Nude under "Portraits."

The paintings of Canaletto are grouped as follows:

Miscellaneous
England, scenes
    London
Italy, scenes
    Venice
        Grand Canal
        San Marco
            Basino San Marco
            Piazza San Marco
Drawings

Rembrandt's works, in turn, have the following subdivisions:

Miscellaneous
Mythological
Portraits)
    Group)
    Men)
    Women) subdivided approx. by decennials
    Self-portrait)
Religious)
Secular
    Miscellaneous
    Anatomy lesson
    Aristotle
    Bridal couple (or The Jewish Bride)
    Man seated
    Ox
Drawings (in two chronological subdivisions)

The recent addition of a new category of slides, "Graphic works," has further confused the organization of the library. In many instances, graphic works already appear within the broad category of "European paintings," under the individual artist's name, after his paintings (cf. Rembrandt - paintings). In other instances (mostly 20th century), they are located under the new broad category of "Graphic works".

The above arrangement may be quite clear to the faculty member of the History of Art Department. It is completely inadequate, however, to students, work-study employees (who file the slides), and library patrons from other disciplines.

Today, the slide library of the History of Art Department caters to about fifteen other departments at Cornell: English, History, American History, Classics, Archaeology, Foreign Languages, Near Eastern Studies, Philosophy, Center for the Humanities, Theater Arts - among others. It has become imperative, therefore, to devise a system for easy retrieval of slides, accessible and understandable not only to the faculty of the History of Art Department but to patrons from other academic disciplines as well.

It is to be decided which overall broad classification (by medium, chronology or geographical area) is the most suitable for the physical set-up of the History of Art slide library, and what kind of classification or indexing should be adopted in order to expedite slide retrieval.

The organization of the slide libraries of several institutions has been studied in order to assess whether one system presently in use can be adapted to the needs of the History of Art library at Cornell University.

II. Classification systems of different slide libraries

1. International Museum of Photography at George Eastman House. [1]

This museum uses a computer as an aid in cataloguing photographs. It processes approximately 25,000 photographs per year. Its aim is to provide, if possible, an individual record for each photograph.

The museum uses the GRIPHOS (General Retrieval and Information Processor for Humanities Oriented Studies) computer program of Museum Computer Network, Inc. Photographs are handled at two levels: (1) registration (or accessioning), and (2) classification.

Each photo receives a catalogue card filed according to photographer. The tagging sheet has at least the following information:

Name of photographer
Country
title of photography
date
process: technique
dimensions
subject
reduced-size copy of photograph
source
location in the files
restrictions
accession numbers.

Additional data classes may also be used, such as credit (for exhibit label), physical description of the object, name of process, publisher, geographic place of origin of photograph, etc.

The photographs can be retrieved through the following indexes:

photographer
subject matter
process
place of origin

1. Eskind and Barsel

A microfiche update of the collections is issued periodically.

As regards the classification by subject, Eastman's system has two parallel categories:

Proper subject - for proper names of people, places, buildings, animals, monuments, streets, etc.

Generic subject, which conforms to a thesaurus of primary and secondary terms, based largely on the thesaurus of the Yale Center for British Art, (which also uses the GRIPHOS program).

As emphasized in Eastman's description of their classification system, accessioning by subject matter is the most difficult of all cataloguing:

> Although entries are restricted to a controlled list of primary terms, the judgment which must be used in choosing one or more generic entries is every bit as difficult as for proper subject entries. The cataloguer must place him/herself in the collective shoes of every researcher who will use the Museum's collection in order to anticipate the varied potential uses to which a photograph (whether created for that purpose or not) might be put. [2]

An interesting feature of the Eastman system is that each catalogue card contains a reduced-size copy of the photograph.

The usefulness of this system lies in its multiple access points. It is strongly geared toward museum use.

2. Smithsonian Institution / National Collection of Fine Arts Slide and Photographic Archives [3]

It is similar in conception to the Eastman system. It is also a computer-based retrieval system, utilizing the Smithsonian Institution's SELGEM (Self-Generating Master) system of information management.

2. Eskind, p. 4-5

3. National Collection of Fine Arts

A tagging sheet is prepared for each slide, which contains the following information:

source of the slide or photograph
year and month slide or photograph was produced
title of the picture
subjects of the picture (as many as six subjects may be assigned)
name of artist
dates of birth and death
minority group
birthplace
principal country of residence
exhibition name and checklist number for works which are part of an NCFA exhibition
date of execution
period
medium
medium remarks
dimensions
location
remarks
classification numbers

Among the indices generated by the Slide and Photographic Archives (SAPA) data bank are:

Master index, including each record in its entirety and listed in serial number order;

Artist index, listing the works of each artist by medium and by title;

Subject index, listing for each descriptor (subject heading) the medium as well as the artist and title;

Artist authority index, in which artist, date of birth, source of biographical data, and artist's principal country of residence are listed.

Subject cataloguing at SAPA is also carried out through a controlled vocabulary (thesaurus), with primary, secondary, and tertiary terms. Contrary to the GRIPHOS system, the SELGEM system used at the Smithsonian Institution does not have proper subject division. Instead, proper names are added as secondary or tertiary references only (for instance: Landscape - waterfall - Niagara).

SAPA's own innovation is the compilation of a "test thesaurus." This test thesaurus is actually an alphabetical index of secondary and tertiary terms indicating the primary term to which each of them belongs. Thus in the test thesaurus we would find both "Niagara" and "waterfall" listed alphabetically, with the mention "see Landscape" in parenthesis. It could also be termed a "Master Subject Index".

From the descriptions studied I have been unable to assess the physical set-up of the files of both the Eastman International Museum of Photography and the National Collection of Fine Arts' Slide and Photographic Archive. I gather they are filed according to a registration or accession number, their retrieval being based solely upon one of the indices to the collection.

3. Santa Cruz Classification System [4]

Santa Cruz has a consolidated, standardized classification system for art, history, and science slides. It aims at encompassing all academic disciplines, with primary concern for the social sciences, natural sciences, and humanities, as well as art history and creative art. The university has a strong inter-disciplinary approach to teaching, and the slide library reflects this emphasis.

In the fields of history and art, slides are grouped by historical period and, within each period, by country (time and place being the two common elements between history and art).

Art historical files maintain the traditional division of Architecture - Sculpture - Painting - Minor arts. Alphabetical order is followed for all subdivisions: countries are listed alphabetically within each continent,

4. Simons and Tansey

as are subject lists, personal names, and titles.

The classification of slides follows three steps:

1. assigning the classification number:

2. labeling the slide; and

3. keypunching the classification data.

The classification number consists of an 18-digit call number reflecting 10 sorting fields, i.e.,

chronological period
country
medium
style-optional
origin: artist - city
subject content
subdivision of subject (technique) - optional
title
detail number (date of work)
additional detail number (source of the slide) - optional

The system is useful at three levels:

The data cards can be used manually: the structured format of the call number (the 18 digits are arranged in three rows of six digits each) aids in recognizing slides of related subject matter. Thus landscapes, portraits, etc. can easily be grouped together. This is in keeping with the Santa Cruz library system's aim of facilitating easy browsing of the slides.

If keypunch and sorting machinery is used, a collection of a few thousand slides can be semi-automated. One keypunch card per slide is punched with the pertinent data. This retrieval device is much more efficient than manual sorting. (The McBee cards used by the circulation departments of Cornell University Libraries for the retrieval of books works in basically the same way).

At a third level the cataloguing of the slides can be fully automated by transferring the card data to a computer tape or disk. This is, of course, the fastest way of identification and retrieval of slides. At this level, indexes of each of the 10 sorting fields can be easily produced.

4. Cornell University - Slide Library of the College of Architecture, Art, and Planning 5

This library, which handles over 175,000 slides, as adapted the system utilized at the State University of New York at Buffalo. The slide library serves the faculty of the faculty of the College of Architecture, Art, and Planning.

The collection is divided into 27 major classification areas (appendix 1). Architecture (i.e., all architecture except modern) slides are subdivided by

country
city (alphabetically within country)
building type
name of building

Modern architecture (i.e., 20th century architecture) omits the country and city, and replaces them by the name of the architect.

Fine arts, in turn, are subdivided by

country
artist

A third category, Theory, is subdivided according to historical period:

Ancient
Medieval
Renaisance
Modern,

and then by architect.

Cataloguing is done directly on the slides. The fine art slides' upper labels, for example, contain the following information:

5. Webster

call code + number of slide in series
Medium. Nationality. Name of artist.
Title of work. Date. (Material)
Location. Name of museum or collection

The bottom label contains:

Cornell, College of Architecture stamp
Spill-over information from top label (two lines)
Source information

Identification of the slides by color-labels renders them readily accessible.

5. Slide classification scheme of the Art Department of Stanford University

Stanford University [6]

The classification of art slides in Stanford University, based on the Minnesota system, is not computerized. All art is first divided into the areas:

Aboriginal
Asia
Near East
West
XYZ (Photography, Principles of Art, Art Building at Stanford University, etc.)

Subsequent divisions are as follows:

Aboriginal	Asia	Near East	West
region	country	geogr. area	era (prehist. -20th c.)
culture (exc. Africa)	period	era	country
medium	medium	medium	medium
tribe	subd. of	subd. of	subd. of
subdiv. of medium	medium	medium	medium

Aboriginal art is first divided by region (Africa, Central America, North America, etc.). Further divisions depend upon the characteristics of each culture. Thus, South American aboriginal art is subdivided as follows:

6. Terry

Aboriginal
South America
Andean
Architecture - Sculpture - Painting - Minor Arts (jewellery, quiltwork, etc.)
Subdivision of medium, where applicable
Style or country

African aboriginal art is subdivided as follows:

Aboriginal
Africa

Medium
Tribe
Subdivision of medium, where applicable (figure, mask, relief)

All information is contained on the slides. Cross-reference cards are interfiled with the slides. Slides are divided by different color cards:

Main divisions get white cards

Second divisions get buff cards

Third divisions get pink cards (usually used for titles; used for cross-references)

Different color edges are assigned to different media. The system of coloring, however, is not apparent from the description studied.

All artists in the slide file are entered on 3 x 5 cards with a notation as to where slides of each artist's work may be found. This is, it appears, an expanded "artist authority file".

Of all five slide libraries studied, three use a computer-generated classification system, while two (Cornell University College of Architecture, Art and Planning, and Stanford University Art Department) use manual classification systems based on colors and other visual aids.

Since it has been decided that the slide library of the History of Art at Cornell will use a machine-readable classification, I shall concentrate now on the three libraries which have adopted such a system. Of these, both Eastman's and the National Collection of Fine Arts' (N.C.F.A.) are museum libraries, while Santa Cruz's is the library of a university with strong interdisciplinary approach to teaching. The emphasis is important because it shows that all three had to devise a retrieval system understandable and simple for patrons in all disciplines, - not necessarily art historians. This requires a very detailed input, enabling access to the slides from a great variety of points. The tagging sheets of these systems, detailed above, are evidence to this variety.

The more access points each slide has, the more easily it is retrievable, - but also becomes the more expensive. The price of computer programs depends greatly on the variety of input we feed them.

For the purpose of our library, some access points used by Eastman would be superfluous, such as "date of display," "credit for exhibited label," "copy negative number," "inscription/signature." So would be some entries in the N.C.F.A.'s system, such as "artist-minority group," "exhibition name and checklist number for works which are part of an N.C.F.A. exhibition." Clearly, such access points are important only to a museum. As to the Santa Cruz system, the nature and number of its access points would be suitable for our purposes. We decided not to try it, however, because its use is fairly complicated and major shortcomings need to be corrected.

Another consideration in choosing a classification system is the subject terminology (thesaurus) it uses. The thesauri of all three classification systems studied seem good: all have extensive, detailed terminology, with ample cross-referencing. The terminology used by the N.C.F.A., with subjects broken down in primary, secondary and tertiary categories, seemed most applicable at first glance to our slide library. This, coupled with the existence of a clear instruction manual of the N.C.F.A., was a primary factor in our decision with Ingeborg Wald to test its applicability on our own collection.

III. Research at the slide library of the History of Art Department of Cornell University.

In order to acquire a better understanding of the working of subject cataloguing in general and the adequacy of the thesaurus of N.C.F.A. for our purposes in particular, I made a sample testing of about 250 slides, assigning each slide to one or more subject categories.

Baroque art

First, I examined slides on paintings of the Baroque period, namely, all slides available of works by Boucher, da Cortona, and de la Tour, as well as some by Baburen and Poussin. In general, it was possible to assign the subject of the slides examined to the categories of the N.C.F.A. thesaurus. On the other hand, many categories relate specifically to American art, history, and customs. This is natural, since the thesaurus was created for use by the N.C.F.A. Some of the categories or their manner of subdivision are not applicable to the Cornell collection. They have to be either deleted,

replaced, or reworded. I refer specifically to categories such as ARCHITECTURE--EXTERIOR ("civic," "bank-name," "hotel"), ETHNIC, FIGURES IN EXTERIOR/INTERIOR, HISTORY, RELIGION, WESTERN,-- as explained in Appendix C. I have therefore changed the categories mentioned to align them better with our needs. Where necessary, I have also created new primary and secondary terms. The changes have been added to the existing thesaurus (Appendix B). An explanation of the rationale for these changes or addenda is found in Appendix C.

Other categories tested

I also tested some categories which could present new problems:

Photography
Posters
Art theory
Kitsch
Forgery (fake)

Photographs can be subject-indexed the way paintings are. Posters, art theory, and forgery should be added to the thesaurus as primary categories. A category of this kind already exists in the N.C.F.A. thesaurus: CARTOONS.

"Kitsch" is, however, harder to define. It includes such eclectic slides as that of the motion picture set of a Greek temple, or the different rooms of an "anaesthetic" (and unesthetic) modern hotel, abounding with pink, plush, and posh. It is, of course, subjective categorization of visual phenomena, and, as such, it should probably be omitted from the thesaurus.

There is an additional group which requires our attention, even though no examples have been found in the sample. These are paintings which follow

(in style and/or subject matter) works of a well-known artist (as are, for example, all the Bacchanals painted after Titian). This category should probably also be represented in the thesaurus.

Cross-referencing

The addition of new categories does not solve every problem. The subject of some paintings is not clear-cut. Poussin's "Landscape with burial of Phocion" is both mythology and landscape. Velazquez's "Maids of Honor" could be called both genre and portrait painting. In such instances, cross-referencing (i.e., assigning of more than one primary category) is necessary.

There are also instances in which the title of the painting does not correspond with the subject as seen. This is especially the case with slides of details of paintings. For instance, the detail of da Cortona's "Samaritan at the Well" would have to be classified as FIGURES IN A LANDSCAPE. Yet the title clearly indicates a religious subject. In such an instance, cross-referencing is again necessary: the painting should appear under both FIGURES IN A LANDSCAPE and RELIGION-- New Testament--Christ.

As to the "unorthodox" categories discussed before (forgeries, art theory, posters), they could be much more easily retrieved if they were cross-referenced (when possible) with the subject they represent. Thus, while an original painting of, for instance, a peasant boy feeding chicken could be subject-indexed as both FIGURES IN EXTERIOR--farm, and ANIMAL--bird--chicken, a forgery of that same painting would be indexed under FORGERY and the above two subject categories.

Media not tested

It is apparent from the above description that the thesaurus of the N.C.F.A. is applicable--with some modifications--to our collection of painting, graphic art, and sculpture.

The thesaurus seemingly provides for subject classification in all forms of art. Architecture is represented under the primary category ARCHITECTURE--EXTERIOR, ARCHITECTURE--INTERIOR. However, on closer analysis we realize that these categories cover paintings with architectural subjects rather than architecture per se. (This is understandable considering that the N.C.F.A. is essentially a picture collection, and therefore the emphasis of its thesaurus must be on painting.)

It must also be asked whether the thesaurus of the N.C.F.A. is applicable to forms other than the graphic arts. Can, for instance, textile works, illuminated manuscripts, pottery, metalwork also be subject-indexed and, if so, is it really useful to do so? Will we ever want to retrieve a slide on Inca pottery under ANIMALS, only because llamas are the main figures on that pottery? The fact that it is a pottery, and its shape or function are more important characteristics than the ornamentation. The same consideration applies to textiles, metalwork, and ceramics. The search would usually be made according to what the object is (coat, tapestry, rug; necklace, tool, reliquiary; pot, vase, statuette). A brocade on the reliquiary of S. Librada Siquenza depicts a stylized eagle and other animals. Who would look for this as "Textile with eagle?" Probably the more precise terms under which this brocade would be sought is "Textile for church use."

It becomes apparent that either separate thesauri should be compiled for the different media or one "union-thesaurus" has to be devised, which contains all primary, etc, entries for all media. The latter solution has several disadvantages:

(a) The thesaurus becomes unwieldy for the user; it makes the search more difficult.

(b) It will be a mixed list of actual objects (in architecture, jewelry, etc.) and subjects represented on them.

(c) Confusion may arise between categories. For example, "Church" in painting is an adequate tertiary category (ARCHITECTURE EXTERIOR--Religious--church) for the representation of churches in paintings. In architecture, however, it should be a primary category, with numerous subclasses (style, architectural details).

It seems more practical to use several thesauri according to media. For example, Santa Cruz uses the following classifications:

By subject in sculpture, painting, drawing, photography, graphic arts, mosaics and stained glass.

By technique (subdivided by subject) in book arts, art theory, commercial art and theater arts.

By building type in architecture.

By shape, subdivided by subject (if applicable) in ceramic and glassware.

By product in fashion and fabric design (textiles) and in so-called "minor arts" in other materials (subdivided by dominant material).[7]

7. Simons and Tansey, p. 74.

IV. Conclusion

The slide library of the History of Art department needs to be reorganized, in order to facilitate swift retrieval and filing of the slides. This reorganization should cover three different areas:

A. The physical set-up of the library

B. Computerization of the catalog

C. Subject indexing of the collection.

A. Physical set-up of the library

At the beginning of this study I pointed out that the History of Art library has no uniform policy for the filing of slides. Classes are established according to medium in some cases and according to geography in others. To fully reorganize the collection following a uniform criterion might prove more cumbersome than useful to the users of the library (especially faculty members). However, even if the overall physical setting of the library is not altered, some changes should be made for the sake of consistency:

1. Graphic works should be broken down into individual categories (painting, drawings, etchings, etc.) or they should be consolidated, i.e., grouped under the artist.

2. Some changes in the names of classes should be made. For example, "European painting" should be changed to "Western painting" to give room to North and South American painters as well as European ones.

3. Misfiling could be avoided by adopting some general procedures:

a. Slides of the same object should be labeled with the same title. At present, for instance, two copies of the slide of a painting by Boucher have two different titles: "Odalisque (Mlle O'Murphy)" and "Mlle O'Murphy." Furthermore, they are filed in two different places.

b. Assign each slide a number, to avoid misunderstandings when slides are replaced in the files. I have found da Cortona's painting "Darius and Alexander" filed under "Religion" and "Hagar" filed both under "Religion" and under "History." Boucher's Allegories (Autumn, Winter) were filed under "Landscapes."

B. Computerization of the catalog

The aim is a complete cataloging of each slide. The catalog can be set up for one of three systems of retrieval, as described in the summary of the Santa Cruz system:

a. using data cards manually;

b. using keypunch and sorting machinery;

c. putting the catalog on a computer tape or disk.

The three systems differ mainly in the ease of use and in the cost of establishing and using the system.

Computerization provides a most expeditious retrieval. It can also be adapted easily to subject indexing and cross-referencing at the level desired.

Data storage in the computer can be used to print out several indexes, the first of which could be a master index for artists.

The tagging sheet will determine the information about each slide which can be stored in the computer and the search categories (access points) according to which the slide can be retrieved. Six main access points are necessary:

medium

country

artist

date

title

subject.

Additional information should be included on the tagging sheet:

1. Medium. It should include such subcategories as lithography, drawings, illuminated manuscripts, etc.

2. Title. Each word of the title should be retrievable, not just the complete title. Thus, for example, "The rape of the Sabines" should be retrievable under "Rape" and under "Sabines" as well.

3. Subject indexing. There should be room for at least two entries for subject categories.

4. Additional data can be included on the tagging sheet (or in the computer record), such as:

actual dimensions of the work of art

location of the work of art

bibliographic references.

C. Subject indexing

Art historians may have doubts about the usefulness of subject

indexing of an art slide collection. They generally do not look for slides according to subject, but according to artist, period or country.

Subject indexing would soon prove useful, however, to the faculty member teaching comparative art, or studying the different themes of painting by an artist (Boucher's "Chinese scenes," Canaletto's Venetian paintings or Rembrandt's group portraits, for example). Retrieval of slides by subject would also help art history students.

Finally, subject indexing would be extremely important to users outside the History of Art department. I refer to the fifteen departments at Cornell presently borrowing slides from the collection, for instruction in fields as diverse as archaeology and theatre arts.

The thesaurus submitted (Appendix B) could be used as a basis for the subject indexing of the collection. I consider it merely a draft, which can be expanded or modified. The definitive list of terms in the thesaurus should by all means be determined jointly by an art historian and a librarian.

Appendix A

MAJOR CLASSIFICATION DIVISIONS

As used in the Slide Library of the College of Architecture, Art and Planning - Cornell University.

A - Maps (World & Large Geographic Areas)

B - ARCHITECTURE

MA - MODERN ARCHITECTURE

C - SCULPTURE

D - Drawing

E - PAINTING

F - Mosaics

G - Manuscripts

H - Book Arts

I - Prints

J - PHOTOGRAPHY (Alphabetically by photographer, type, exhibition, etc.

K - Landscape

L - Military (Military camps, military organization, etc.)

M - Numismatics (Coins, medals, seals)

N - Portraits

O - THEORY

P - Ornament

Q - Ceramics

R - Glass & Enamels

S - Jewelry, Jewels, Metalwork

T - Wrought Metal, Arms, Armor

U - Furniture

V - Tapestry, Textiles, Wallpaper, Embroidery

W - Culture

X - Tools & Inventions

Y - Transportation

Z - Government

Appendix B

Thesaurus of the National Collection of Fine Arts

as changed to adjust it to the needs of the

Slide Library of the History of Art Department at

Cornell University

Symbols used:

✓ categories encountered in the sample testing

(X) terms added by Judith Némethy

Z should be deleted

NCFA SLIDE & PI GRAPH ARCHIVE
SUBJECT CLASSIFICATION GUIDE

IMARY CATEGORY	SECONDARY	TERITIARY	EXPLANATORY NOTES
STRACT			art works which appear to have no reference to known visible objects, and identifiable objects that have been distorted (Always use title of art work as a cross reference for other appropriate categories e.g. "Abstract Landscape" use LANDSCAPE as well as ABSTRACT.)
LEGORY	name of what is being symbolically represented: A-Z; charity, death, democracy, good & evil, justice, spring, war, @ papacy, @ ages of the world, etc. @ unspecified		corporeal representation of abstract concepts, do not confuse with mythology @ c.r. with "religion", if applicable
e note 1	representation		
IMAL	for mammals, record name: A-Z bull,cat (lion, etc.),cow,dog, goat,horse,mule (include donkey), ox,pig (include boar, hog), rabbit, sheep		If a work contains too numerous examples only reference the most prominent and put plain ANIMAL for the rest
	for others, record general type	first:	
	amphibian	frog, etc.	
	bird	chicken,eagle,hummingbird, parrot,rooster,etc.	
	crustacean	crab,lobster,crawfish,barnacle,etc.	
	fish	trout,salmon,etc.	
	insect	butterfly,spider,etc.	
	reptile	lizard,snake,turtle,etc.	

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
ARCH INTERIOR	boat (incl. figureheads)	name of boat: e.g. Belle Creole	(views of interiors or exteriors
✓	bridge	name: e.g. Brooklyn	of buildings relatively close up)
&	castle	name	
✓	civic	CA-Capitol	
ARCH EXTERIOR		DC-Capitol	
		prison	
		Senate	
See note 2		town hall	
	classical		
	commercial	bank-name	
		hotel, etc.	
	detail	door,window,etc.	
	domestic	bathroom,bedroom,	
		kitchen,etc.	
		(teepee, etc.)	
	education	library,museum,	
		school, etc.	
	farm		
	industry	grain elevator,etc.	
	machine	fort (only if name not known, otherwise name only)	
	military		
	mill		
	plan (any kind)		
	religious	church,temple,etc.-name	
	sign (incl.trade signs, cigarstore figures)	monastery	
	studio		
	theater		
	weathervane		
ART THEORY			
See note 3			

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
BIZARRE	death, violence erotica, illness, occult, handicapped	war, crime	strange & grotexque scenes; incl. scenes showing death (crucifixions included)
CARTOON	political		
CATACLYSM	name type; earthquake,fire,flood, shipwreck,storm, tornado,volcanic eruption		
CEREMONY	name type; baptism, Christmas,dance,festival, funeral,harvest,parade,wedding		
CHILDREN			if a portrait, no need to list again here if single, place under FIGURE
CITYSCAPE	location: country Z foreign type: imaginary night river rural water wharf winter	 city name city name name, e.g. Hudson	 Z (if not US) put country & city; Z (also put FOREIGN-city name.) if US or CANADA put state (or province) & city name (use two-letter abbreviations) e.g. CITYSCAPE-PA-PHILDADELPHIA CITYSCAPE-NS-HALIFAX
EQUESTRIAN			not necessary to c.r. under ANIMAL-HORSE: if a monument, no need to list again here

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
ETHNIC	black		any depiction of
	Indian	tribe, e.g. Fox, Choctaw, Iroquois, etc.	
	oriental		
See note 4	name of nationality e.g. Italian, French, etc.		
ETHNOGRAPHY	@ country	@ ceremonies	@ do not confuse with EXOTIC LANDS
		@ daily life	
		@ performing arts	
See note 5		@ religious images	
EXOTIC LANDS	@ country	@ ceremonies	@ do not confuse with ETHNOGRAPHY
		@ daily life	
See note 6			
FANTASY			fantastic creatures
FEMALE & CHILD			
FIGURE FEMALE	✓bust (primarily sculpture)		if figure and setting share equal importance, prefer FIGURE(S) IN INTERIOR/ EXTERIOR - but c.r. if appropriate here
	child elderly		
	fragment (primarily sculpture) hand,foot,etc.		
	✓head		
	✓nude		
	torso (sculpture)		
FIGURE GROUP	artist & model	✓ nude	closely knit group, with little definition in background; c.r. here if homogeneous group in a setting (main cat. FIG. IN INT./EST.)
	bust	@ bust	
	children	@ head	
	elderly		
	✓female		
	male		
	nude		
	@ couple		

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
FIGURE MALE	✓ bust (primarily sculpture)	nude	if sex of figure is unknown, class as male
	child	? head	if figure and setting share equal importance
	elderly		prefer FIGURE(S) IN INTERIOR/EXTERIOR but
	fragment (primarily sculpture)		c.r. if appropriate here
	✓ head		
	nude		
	torso (sculpture)		
FIGURE(S) IN INTERIOR & FIGURE(S) IN EXTERIOR	domestic		scenes in the home or yard
	farm		scenes showing routine life on farm
	? frontier		western, wagon train life styles
	✓ rural	? market place	village or countryside
	urban		city life
See note 7	? pastoral scene		
FORGERY See note 3			
HISTORY	? US	? anecdote	isolated event; specific happening, not in war
See note 8		? Civil War	
		? depression	
		? exploration, space	
		? flag	when the flag is whole painting, as in Jasper Johns use STILL LIFE
		? invention	
		? immigration	
		? medicine?	
		? Revolution	
		? Spanish-Amer War	
		? War of 1812	
		? World War I, II	
	? name other country		
	? art, literature, music		
	? Antiquity	? Greek	
	? Mediaeval	? Roman	
	? Modern	? Near East	
	? Historical legends or anecdotes	? country	

IMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
NDSCAPE	✓ place name		if not US put country first-city if US put state-city
	beach		
	building		
	canyon		
	coast		
	desert		
	~~foreign-~~	city, town, place	
	farm		
	forest		
	garden		
	imaginary		
	island	name	
	lake-	name, e.g. Lake George	
	marsh		
	meadow		
	moon		
	✓ mountain-	name, e.g. Mt. McKinley	
	night		
	orchard		
	park-	name, e.g. Yellowstone	
	phenomenon-	type or name, e.g. geyser, natural bridge, etc.	
	plain		
	prairie		
	rainbow		
	river-	name, e.g. Hudson	
	road		
	✓ rural		
	trees		
	tropic		
	valley		
	water		when type is not known
	waterfall	name, e.g. Niagara	
	wharf		
	winter		

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
LITERATURE	author: A-Z Cooper, Dante, Goethe, Homer, Irving, Keats, Longfellow, Shakespeare, etc.	name of work	scenes from literary works name, if known, otherwise just LITERATURE, incl. fairytales
MAP	geog. area name city plan	 name	
MISCELLANEOUS	emblem - insignia - shield	group,city,club,etc.	see also: STILL LIFE-LETTERS
MODERN ART MOVEMENT	assemblage body art comic strip earth work happening kinetic luminist earth art	box	contemporary art (primarily of the 60's) which does not fit into any other category
MONUMENT	column cross equestrian fountain gravestone obelisk tomb proper name e.g. Statue of Liberty	place-if known, state-city name of person buried last name first	 put under FIGURE or PORTRAIT first this category includes free-standing arches and statues

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
MYTHOLOGY	✓ classical	character or person e.g. Venus, Aphrodite (only 'classical' is broken down by character)	include Greek and Roman
	other	♀ cherubs, ♀ Fury	if author, see also LITERATURE
OCCUPATION	agriculture	harvesting, sowing	
	beggar		
	cook		
	craft (includes all arts)		scenes depicting potters, blacksmiths, etc.
	domestic	sewing, ironing, etc.	
	education		schools, libraries, etc.
	engineer		
	entertainment		entertainers that do not fit under RECREATION or PERFORMING ARTS
	fireman		
	industry		
	labor		
	law		
	medicine		
	military		
	policeman		
	political		
	religion		
	service	barber, waiter	
	♀ tailor		
	speaker		
	transportation		ship's captain, taxi driver, etc.
	vagrant		
	✓ vendor		
	writer		

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
✓PERFORMING ARTS	dance music ✓theater opera	@ costume	ballet, etc. concerts, or someone playing instrument stage performances see also: OCCUPATION-ENTERTAINMENT; ARCH INTERIOR-THEATER; RECREATION includes amateur performances
✓PORTRAIT FEMALE	✓name, last name first (both maiden & married, if given), Indian names, e.g. She Who Bathes Her Knees; actress, artist, dance, education, law, medicine, music, suffragette, stateswoman, writer, self	✓bust, carricature, child, miniature, head @ nude	put as PORTRAIT only if name is known; first name is sufficient
✓PORTRAIT GROUP	✓name, last name first actors, artists, family female, male, writers	carricature, child miniature	
✓PORTRAIT MALE	✓name, last name first (no titles); Indian names e.g. Big Elk; actor, artist, dance, explorer, education, industry, law, medicine, music, military, philanthropist, president, religion, scientist, statesman, writer, self	✓bust, carricature, ✓child, miniature, ✓head	
POSTER See note 3	@ commercial @ cultural @ political @ tourism		

PRIMARY	SECONDARY	TERTIARY	EXPLANATORY NOTES
PRIMITIVE	fracture, theorem; mourning		
RECREATION	A-Z		
	boating		
	cafe *		* do not c.r. under eating or drinking
	circus		
	courting		
	craft	carving, knitting sewing, etc.	
	dancing	square dancing, etc.	
	drinking		
	eating		
	fair		
	fishing		
	games	cards	
	horse-racing		
	✓ hunting		
	ice-skating		
	kite-flying		
	park		
	picnic *		*do not c.r. under eating or drinking
	reading		
	roller skating		
	sleeping		
	smoking		
	sports	fight, football, baseball	
	swimming		
	tennis		
	theater	cinema, ballet, opera, music; spectator's point of view only	
RELIGION See note 9	✓ OT ✓ NT Z prayer? name of religion, if known ⊗ Allegorical representation	⊗ Creation, ⊗ Moses ✓ Christ, ✓ Saints, Apostles, Z Holy Family ⊗ Madonna & Child ⊗ Nativity, ⊗ Passion	⊗ For religious architecture use ARCHITECTURE

PRIMARY CATEGORY	SECONDARY	TERTIARY	EXPLANATORY NOTES
SERIES	name		several works by an artist known by a collective name, including murals and comic strips
✓STILL LIFE	botanical drawing	bouquet	include still lifes that are part of other scenes
	✓flowers	name: lily, rose, etc.	
	foliage		
	furniture	bed, chair, etc.	
	foodstuffs		
	fruit	apples, peaches, etc.	
	game	bird, deer, rabbit, etc.	
	japonica		
	letters	collage	e.g.Stuart Davis
	mixed	flowers, foodstuffs, etc.	
	musical instruments		
	numerals		e.g. Robert Indiana
TRAVEL	air	balloon, helicopter, plane, etc.	
	land	bus, car, carriage, cycle, train, trolley, truck, wagon	include railroad tracks
	water	boat, canoe, submarine	
WATERSCAPE	name type (lake, river, ocean, sea, etc)	proper name,e.g. Atlantic Ocean, Mediterranean Sea	
	boat	canoe, gondola	
	harbor	name	
	night		
	wharf	name	

Z WESTERN

Appendix C

Notes on the changes and addenda to the terminology of the Thesaurus of the National Collection of Fine Arts

1. ALLEGORY. I encountered the following subjects: Winter, Painting, Music, Spring, Autumn. Some paintings required the creation of unorthodox categories, such as "Ages of the World" (for da Cortona's frescos, "Age of Gold" and "Age of Silver") and "Papacy" (for da Cortona's painting "Glorification of the reign of Pope Urban VIII").

2. ARCHITECTURE EXTERIOR. The terminology used is useful for 19th century America, but is not good for our purposes. In medieval architecture, "Church" is a main category. One might ask for architectural or decorative features such as portals, naves, sculptural decoration, vaulting. A tertiary reference to "church, temple" does not suffice. The exact terms and categories will become obvious only when a sampling of classical, medieval, and Renaissance art is also undertaken.

3. ART THEORY, FORGERY, POSTERS. They should be included in the thesaurus as subjects, just as "cartoons," which is already contained in it.

4. ETHNIC. It should be replaced by Ethnography, with corresponding secondary and tertiary terms.

5. ETHNOGRAPHY. Included in this category is all art documenting the life and customs of peoples. Thus, the photographs taken of Balinese culture (their ceremonies, market, art, etc.) falls into this category. If the authenticity of the depiction is

doubtful, it should be included under "Exotic lands."

6. EXOTIC LANDS. Depictions of a country as imagined or as interpreted by the artist belong here. (For example, Boucher's "Chinese scenes").

7. FIGURES IN INTERIOR/EXTERIOR. These terms seem too general and a bit awkward. The figures are usually placed within a context, and it is in this context that they should be retrievable. I doubt, for example, that anyone would look for Monet's "Field of poppies" under "Figures in exterior." The possibility of breaking down this general primary category into some more specific primary categories should be examined. I can think, off-hand, of:

- Figures in a landscape.
- Genre or everyday scenes, with secondary categories such as domestic interiors, tavern scenes, "fêtes galantes," farm, rural, urban, etc.

The existing secondary categories in this group should also be reexamined. "Frontier" clearly refers to 19th century American life, and probably is unnecessary for general use as a separate category. On the other hand, baroque paintings such as "La petite jardinière," "Annette et Lubin," "Pense-t-il aux raisins?" (all by Boucher) call for the creation of the category "Pastoral scene." Other categories reflecting mostly the taste of a specific period should also be devised.

8. HISTORY. This category has been completely changed, to reflect world history. Among the new secondary categories I have included "Historical legends or anecdotes," to account for paintings which depict historical but unauthenticated events. Such is the case with the paintings by da Cortona: "Antiochus III and the Priestess of Diana" and "The rape of the Sabine women."

9. RELIGION. A new secondary category: "Allegorical representation" should be added, to account for religious scenes such as da Cortona's "Divine Providence." Among the tertiary references, more important than the "Holy Family" is the category of "Madonna and Child," a central theme of medieval art. I also added to "Christ" the tertiary categories of "Nativity" and "Passion," both recurrent themes in religious art. Among Old Testament subjects, the Creation and Moses are frequently represented. For this reason, they should be included as tertiary categories.

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